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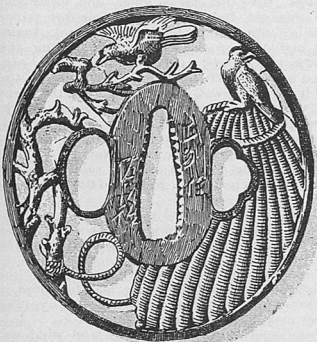
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forget-me-nots with a white bow knot done in Roman floss. This bag is drawn up by broad blue satin ribbon, which are tied in bows. Another similar one has golden buttercups in place of the forget-me-nots.

A most exquisite set for a dresser has a scarf of white bolting cloth over heliotrope silk finished at the ends with lovely creamy lace. Baby ribbons are drawn in across the sides and ends and tied in fluffy bows at each corner, making a handsome effect. Dotted here and there over the scarf are violets. A long, narrow cushion with narrow ribbons drawn in and finished around the edge with a full ruffle of deep lace over a ruffle of heliotrope silk accompanies the scarf. A pretty hand mirror, brush and comb of celluloid have the backs decorated with violets.

Many of the cushions this season are small and circular, with full ruffles of lace over silk.



Japanese Sword Guard. By Soukenaga.

Others are long and narrow like the one described in the set above.

Dimity bedspreads are very popular.

An exquisite bedroom set has hangings for the bed and dresser, window draperies, bedspread, dresser scarf, cushion, splasher, etc., of white dimity scattered over with pink rose buds.

Another set has yellow chrysanthemums instead of rose buds. With the former set yards and yards of pink ribbon of various widths were used, while yellow ribbon was used with the last named.

A most attractive set, which is to be painted and made by an artist, will be of white linen. The short sash curtains are to have a frieze of yellow buttercups. The ruffled bedspread, pillow shams, splasher, dresser and washstand, scarfs, cushions, draperies for the bed and dressing table are all to be decorated with the same blossoms. This set is to be painted with the wash dyes so it will launder well, and outlined with filo silk floss.

A new quality of denim is now much used for divan covers, large pillows and other fancy work. It is also liked for carpeting chambers and boudoirs. It is durable and effective and bids fair to be very popular for this purpose.

DECORATIVE NOTES.

BY HESTER M. POOLE.

CUT-GLASS requires special care, but even the best mistresses and butlers are frequently deficient in knowing how to preserve its brilliance. It should be plunged into warm soapsuds and all the crevices thoroughly and repeatedly brushed out with a soft brush. Shower it with warm rinsing water and to restore its pristine luster, bury each article in sawdust, out of which, in a few hours, it can be resurrected as bright as when new. Should this process prove too troublesome, the next best way is to wipe the facets with tissue paper until the glass is dry.

IN a well-lighted dining room with a sunny exposure a dull sea-green is extremely satisfying and restful. It should be of that tint that harmonizes with gray, yellow and blue. That is, the walls, painted or hung with dull,

rather dark green paper, must have accessories that range in colors through the yellow and the blue greens.

A dining room lately fitted up on this scale is as novel as it is beautiful. The room is high, the walls solid. Wainscot, doors, window casings and mantel, all are alike. The hangings are of coarse, thick linen, with a frieze of bold embroidery, wrought with heavy silk in an irregular Persian pattern. In contrast with the green these colors took on a remarkable brilliance and purity. They were so far removed from the level of the eye, and so broken into foldings, like the tints of a kaleidoscope, as to lose all the crudity that they might have shown in other environments. In fact, the universal green needed just those rich yellows, reds and blues to break up its monotony.

THE draperies themselves were a solid tint of green with a yellowish cast. To give the requisite blue tone, on the walls were hung fine specimens of the blue and white ware that are so decorative when used against a proper background.

But the high light and the beauty of the room came from the gilt frames of the family portraits upon the walls. These seemed set in a bower of greenery which accentuated not only the brilliant framings, but the pictures they inclosed. Taken altogether it was a bold but eminently successfully attempt to break away from the commonplace and achieve an artistic and restful result. On the dark-stained floor were a number of Oriental rugs, showing various shades of red and amber, and these, too, were a foil to the prevailing color. When the family gathered about the table it reminded one of an affresco repast, so well did the green simulate the cool depths of a forest glade. And yet there was enough bright color to relieve the coolness.



Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration.

As our space is necessarily limited, and our correspondence large, inquirers will please exercise patience should we not be able to publish replies in the first issue following receipt of letter.

In compliance with the wishes of many of our correspondents to purchase house furnishing goods in New York, we notify our readers that we have organized a Purchasing Department, and are prepared to purchase goods at prices quoted, without making any charge therefor. We strongly advise those who write to us for decorative color schemes to carefully consider our advice with the samples of the various materials in hand, which we invariably send with each reply, so that their minds will be fully made up when they ask us to purchase the goods, and know that every item of their order is the result of a definite decision. It will be easily understood how very embarrassing our position becomes when a correspondent rejects this or that carpet, or drapery material or wall paper, and seeks to have it exchanged for something else, after the material has been cut and shipped. It is impossible to exchange goods under these circumstances, and we hope in all cases, that when the goods have been cut and shipped exactly according to instructions, they will be accepted and paid for, whether our correspondents

have changed their minds on the subject or not. Such a request, it will be admitted, is reasonable and just.

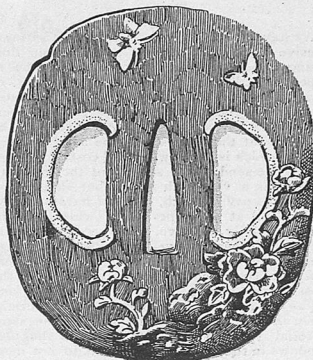
Correspondents are earnestly requested to observe the following rules when writing to us:

1. Write only on one side of the paper.
2. Send, if possible, copies of the architect's plans of the various floors to be decorated. If it is not possible to do this, then send a rough sketch of the plan of the house, showing the relation of the various apartments to each other, the position of the windows and doors, and mark outside the plan the north and south aspects of the house.
3. Always mention the kind of woodwork used in the finish of the various apartments. If the woodwork is stained or painted, mention the color of the stain or paint used thereon. Be particular to state whether the floors are of plain wood or laid in parquetry.
4. Advise in all cases if the apartment has a plaster or wood cornice between wall and ceiling.
5. State about how much money is to be expended in the decoration of each or all of the apartments, as a guide in deciding the particular treatment of same.
6. Inclose three two-cent stamps to pay postage on samples of draperies, wall papers, etc.

SOMETHING ABOUT BEDSTEADS AND DRAPERIES.

IN answer to a correspondent who asks what kind of cheap bedsteads are suitable for a country house, we reply that a good substitute for the brass bedstead now so generally in use, and which are more or less expensive, are those made of iron with a brass knob at each corner. Single ones of this kind, well made, cost \$5, and look well painted white or any delicate light color, leaving, of course, the polished brass ball at the corners as decoration.

Simple spreads to cover these beds may be made from the cheapest materials. A piece of transparent muslin lined with blue, pink, yellow or green cambric, with pillow shams to match is all that is required. In a young girl's room the iron bedstead is painted pale pink, a coat of varnish giving it an enameled look. A plain Swiss-muslin coverlid and pillow sham are edged with narrow lace and lined with pale pink cambric. The corners of the pillow sham



Japanese Sword Guard incrustated with Gold and Silver.

are finished with a flat bow of pink ribbon, and nothing daintier can be imagined.

A double iron bedstead decorated with brass balls is painted white with gold lines, and has a coverlid of white scrim (which costs about twelve cents a yard) lined with cambric of a delicate yellow shade. A narrow edging of ball fringe completes the spread, and the pillow shams are made to match. The spreads should be made large enough to reach nearly to the

floor on either side, and across the foot a plain piece may be made and fastened across like a valance. A bedstead is doubtless a more graceful object when draped with curtains, and certainly no enthusiastic stickler for hygiene could object to lace or thin muslin curtains, which may be unlooped and thrown behind the rails at night. The simplest and cheapest way is to have a long slender pole projecting over the bed, with a ball at the end. The pole is screwed into a circular piece of wood on the wall at the back of the bed, and the lace or muslin curtain simply thrown across it; or they may be fastened to the pole by rings, or a "casing" made and a pole run through it. A small hook may be screwed into the wall at each side of the bed, and the curtains gathered together and tied back with ribbons or simple bands of the material.

DECORATIVE SCHEME FOR A RESIDENCE IN WILKESBARRE, Pa.

WILKESBARRE, Pa., April 3, 1895.

To the Editor of THE DECORATOR AND FURNISHER.

DEAR SIR: We would like very much to have advice upon the subject of decorating our house which has just been completed. The walls are finished in smooth white plaster and we wish to decorate them in some inexpensive, pretty way. The woodwork in hall, which is wainscotted five feet high, is in oak, and the parlor is also finished in the same. The diningroom is in curly birch, while all the flooring is in oak. The ceiling of the hall has beams of oak, with the white plaster between. The parlor has a cove ceiling. The library, which is upstairs directly above the reception hall, is to be finished in quartered sycamore. I inclose a sketch of the

will necessitate the use of several different-sized Oriental rugs. If rugs of Persian or Turkish manufacture are too costly, very beautiful color effects can be obtained in Japanese jute rugs.

The walls of the parlor should be decorated with a light yellow fiber paper with suitable frieze, similar to sample sent. The ceiling should be lighter in tone. Picture moldings below and above the cove cornice and below the frieze will serve to emphasize the architectural effects of the ceiling. The draperies of the doors and windows should be in the yellow velour sent, which is 50 in. wide and \$2.50 per yard. Cover the divan or sofa, and a couple of chairs, with the figured tapestry sent, which is 50 in. wide and costs \$3.50 per yard. The remaining chairs should be covered with the rose velvet sent, which is 27 in. wide and costs \$4.50 per yard. Get an Oriental rug of a color that will harmonize with the other colors of the room.

Cover the walls of the diningroom with a green sage burlap sent you, which is 60 in. wide and costs 40 cents per yard. This is a very popular fabric at present for the decoration of halls and diningrooms. The price may seem expensive, but in the end it will be much cheaper than any other method of decorating the wall. It will preserve the walls from cracking and will wear a lifetime, and if you tire of the green, you can have it painted any other color you wish.

Tint or paper the ceiling a very light green. Run picture molding along the walls below the cornice. The drapery should be made in the figured tapestry sent, which is 50 in. wide and will cost \$3.50 per yard. The tapestry has a very pretty pattern. There is a bunch of thistles in the colors you see in the sample, with leaves of different shades.

woodwork to oak, to match the furniture. What color of tiling must I use?

Please give me suggestions for new mantel with tiling for parlor, what to do with woodwork in parlor and hall, and with steps. Also—for all the rooms—paper for walls and ceilings, colors for cornice matting (if used), large rugs for parlor and diningroom, carpet for hall and stairway, draperies and upholstery, also gas fixtures.

I am afraid that I am asking too much of your kindness, but your advice will be thankfully received and carried out.

Very respectfully,
E. S. THOMSON.

ANSWER.

Replying to your inquiry regarding a color scheme for redecorating the first floor of your house, we reply as follows: We would advise you to have all the paper scraped from the walls and ceilings, have the cracks filled, and walls and ceilings sized, and after having done this, paper them according to the following scheme. In the hall and diningroom you propose having the woodwork changed to oak, and we have prepared a scheme with that end in view. In the hall it would be well for you to have the steps and walls stained to match the oak woodwork. Cover the walls with a plain light brownish yellow paper sent you, the cornice being tinted, and the ceiling being in some lighter tone.

For the door drapery use the salmon velour sent you, which is 50 in. wide, and costs \$2.25 per yard.

For the parlor we send you a sample of enameled wood, the color being a duck's egg green with a dull finish as a guide for the finish of the woodwork.

Cover the wall with a light green paper like sample sent you. The cornice may be tinted in the same tone as the woodwork, and the ceiling paper may be in the same tone.

For draperies for the doorway and windows, use Empire green velour, which is 50 in. wide, and costs \$2.25 per yard. The green brocade accompanying same is for part of the furniture; it is 50 in. wide and costs \$3.75 per yard. The tapestry sent is for covering the remaining pieces of furniture; it is 50 in. wide and costs \$3.50 per yard, and is very pretty in the piece. The background, as you will observe, is silk with a basket effect. The woollen figure is a large bunch of flowers in old red with green leaves.

The diningroom being very dark, we have given colors that will lighten it very much. Cover the walls with a plain, pale, warm yellow paper sent you, the cornice and ceiling being much lighter in tone, in fact, almost white.

The draperies for the doors and windows are to be made of the yellow brocade sent you, which is 50 in. wide and costs \$2.25 per yard.

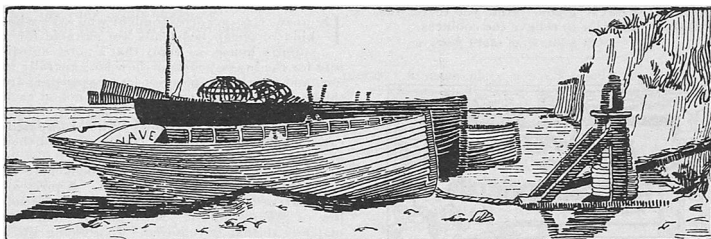
We send you a sample of the net to be used as sash curtains for all of the windows. They should be made with real lace border on the side and across the bottom and should hang very full from brass rods at the top of the window trim. The material, 30 in. wide at 27 cents, is a good width to be used double on each window. The curtains may be edged with a wide hem made by doubling in a couple of inches of the material, or what is still more effective, may be decorated with a lace border along the inner edges that touch each other and the bottom. The bottom lace border should be twice the width of that placed along the edges.

For temporary floor covering use the greenish brown denim sent, which is made for floor covering and is 36 in. wide, and costs 35 cents per yard. Have the floors well padded.

We send you sketches of mantel suitable for your rooms. The mantel in the parlor should be painted the same color as the woodwork; the one in the diningroom is to be of oak. The price of either mantel is \$40.

We mail you a sample of the tiling for parlor mantel as requested. It would be a very difficult matter to give you a description of a rug for the parlor, as there is so great a variety. You would either have to leave that to our judgment or select it yourself. By all means get a Turkish rug. If you feel that you cannot get a large one, then buy two or three smaller ones.

But your best plan, if you must exercise economy, is to purchase enough of body Brussels carpet of an Oriental pattern, including the border, to cover the floor, and make a rug yourself. This is an excellent plan, and you will thus have an Oriental carpet for one-third the price of the real rugs.



Design for Heading of a Chapter. By W. E. Shrimpton.

rooms. What kind of a rug would you suggest for the parlor? Yours very truly,

MRS L. S. WILSON.

ANSWER.

We have tried to give you a scheme as inexpensive as possible, while at the same time giving good effects. We recommend you to paper the hall with a light red fiber paper, of which we send you a sample. Cover the plaster between the beams with a light cream paper, and the plaster may be tinted in this color. The draperies at the door should be a figured red velour, which is 50 in. wide and costs \$3.75 per yard. We send you a sample of the material, which has a very rich effect; but should you not care to pay so much, you can have a striped red velour at \$2.50 per yard, which will be almost equally effective. We recommend you not to purchase any velour at less price than these, as the colors won't last. The fabrics sent you have been chosen from the stock of the most reliable houses, and the colors are as lasting as can be found in similar drapery materials.

For the reception hall windows use the same material split in half for draping the four windows in the circular bay. You do not mention if there is a seat in the window, as of course this will render long curtains unnecessary; but if there is no seat, the curtains should come down to the floor. For sash curtains for the windows and reception hall, as well as all windows in the house, use the net similar to sample sent you. The width is 30 in., and the price is 27 cents per yard. It should be hung very full from brass rods fastened underneath the top of the window trim, and may be hung down straight or be tied back, as desired. If there is a window seat, it should be upholstered in green velour, used for library curtains. The floor of the apartment being of irregular shape

The dining-room chairs cover in sage green. Ooze leather will be very appropriate. Cover the floor with an Oriental rug.

The walls of the library should be covered with a light green fiber paper sent you, the ceiling being in the same or lighter tone. Use for draperies the green velour, which is 50 in. wide and costs \$2.50 per yard. The furniture may be covered with the tapestry used for the diningroom draperies.

THE DECORATION OF A PARLOR AND DINING-ROOM IN BALTIMORE.

BALTIMORE, April 15, 1895.

THE DECORATOR AND FURNISHER:

Will THE DECORATOR AND FURNISHER kindly help me in redecorating part of my first floor, plan of which I inclose herewith?

Ceiling is 10 ft. high throughout, with very simple plaster cornice and center-pieces; woodwork is all grained walnut, except front door, which is quartered oak, hard oil finish; mantels are slate and match the woodwork in color; floors and steps are part painted and part stained walnut color; walls and ceiling are papered; inside and outside blinds of parlor windows, outside only to diningroom window; furniture in hall and diningroom, dark oak, in parlor, mahogany, of cocobola finish. Parlor, with two long windows facing Southwest, is a very sunny, cheerful room. Diningroom, with one window facing Northeast, is not very light, and receives no sunshine. Hall is light in front part, but stairway is dark at first landing—above that it is well lighted from a skylight.

I intend, in a year or two, to have the floors covered with wood-carpet in oak, please arrange scheme with that in view, but I would like to know what to do with them in the meantime. In diningroom I want to change the mantel and